



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

CHOIRS IN CONCERT

University of Toronto Master Chorale
Caron Daley, conductor

Saturday, March 6, 2010
7:30 p.m. Victoria College Chapel
91 Charles Street West

09|10
SEASON

The University of Toronto Master Chorale
Caron Daley, conductor
Eunseong Cho, piano
“How Can I Keep From Singing?”

How Can I Keep From Singing? **Gwyneth Walker**

Oh, How Can I Keep From Singing? **Robert Harris**

Amazing Grace **Stephen Hatfield**

Agnes Ng, oboe

Living in a Holy City **Stephen Hatfield**

Michael Connolly, cabasa; Rosano Coutinho, djembe

Four Excursions for Piano **Samuel Barber**

III. Allegretto

Sae-ha Youn, piano

IV. Allegro Molto

Shelley Zhang, piano

Sure On This Shining Night **Samuel Barber**

Gala Castanos, soprano; Shelley Zhang, piano

“The Road Not Taken” from *Frostiana* **Randall Thompson**

“Choose Something Like a Star” from *Frostiana* **Randall Thompson**

“Sanctus” from *Mass* **Leonard Bernstein**

Liana’s Song **John Burge**

L’entrée

Ritornelle

Jee Hyun Kim and Sabina Kim, piano

Three Preludes **George Gershwin**

Allegro ben ritmato e deciso

Andante con moto e poco rubate

Allegro ben ritmato e deciso

Chanjoo Ahn, piano

Mi’kmaq Honour Song **Lydia Adams**

A Canadian Rhapsody **Peter Bjerring**

Lily Kang and Gala Castanos, sopranos; Debbie Hong, alto;

Leo Park, tenor; Aylmer Menezes, bass

Program Notes

GWYNETH WALKER

How Can I Keep From Singing?

Gwyneth Walker's arrangement of the Quaker hymn *How can I keep from singing?* is robust and energetic. Open sonorities and march-like rhythms in the vocal parts contrast with a whirling and rapid piano accompaniment. Walker is a truly American compositional voice, and influences of jazz, rock, and folk music are evident throughout. In a 1999 interview conducted by conductor Gene Brooks, Walker stated, "People are dying to have music they...can perform, something with meaning, and something the audience can understand". This piece is a perfect example of her sentiment. The repetitive question, "How can I keep from singing?" is answered by sections of "la la la's", as if to show the contagious spirit of song. The song speaks of the persecution of the Quakers in the early 1800s, and is no doubt dear to Walker's heart, as she is also a Quaker.

- Caron Daley

ROBERT HARRIS

Oh, How Can I Keep From Singing?

Robert Harris uses a hymn-like a cappella style in his setting of the same text. Like Walker, Harris echoes the American hymn tradition with open fifths and clear text declamation. Interestingly, he fills in the phrases with rich harmonic colours, including some very dissonant and modern sounds. It is an intimate and personal expression of the moving text. Harris is Director of Choral Activities at Northwestern University in Chicago.

- CD

STEPHEN HATFIELD

Amazing Grace/Living in a Holy City

Amazing Grace and *Living in a Holy City* are unique arrangements of hymn tunes by Canadian choral favorite, Stephen Hatfield. Hatfield's music is heavily influenced by multicultural traditions, and always full of

musical surprises! In *Amazing Grace*, the voices singing a plaintive unison melody against an undulating tune in the oboe, reminiscent of a Celtic style. The original *Amazing Grace* tune is not heard until halfway through the piece, when it appears in the oboe. *Living in a Holy City* has an African flair, using syncopated rhythms, cross-rhythms, and antiphonal singing. Hatfield uses an adaptation of a South African folksong combined with the hymn tune *Diadem*.

- CD

RANDALL THOMPSON

"The Road Not Taken"/ "Choose Something Like A Star" **from *Frostiana***

The Road Not Taken and *Choose Something like a Star* come from Randall Thompson's set of seven choral pieces, *Frostiana*, composed on commission for the 200th anniversary of the town of Amherst, Massachusetts in 1958. The pieces are all settings of Robert Frost's poetry, and offer a glimpse into New England country life. These two poems are particularly epic in tone, and exhort the reader to look beyond a simple worldly existence. Thompson's choral writing has been criticized as traditional and plain, but these two pieces offer excellent examples of a sensitive and wise composer. Listen for the interaction of the piano and the choir in *The Road Not Taken*, and the pictorial text setting in *Choose Something like a Star*.

- CD

LEONARD BERNSTEIN

"Sanctus" from *Mass*

The *Sanctus*, taken from Leonard Bernstein's *Mass* (1971) is a bold and irreverent expression of the text: "Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are filled with your glory. Hosanna in the highest! Blessed is he that comes in the name of the Lord. Hosanna in the highest!" It combines Latin, Hebrew, and English, and showcases pop, blues, rock-and-roll and gospel genres. *Mass* employs electric

guitars, a boys' choir, ballet dancers, and a marching band. Bernstein was Jewish, but he was deeply intrigued with Catholicism, and *Mass* is said to be a personal statement of the composer's exploration of faith. Religious and musical traditions collide in every aspect of the work. After its auspicious premier at the opening of the Kennedy Center in Washington, D.C., *Mass* was heavily criticized by the Catholic Church, and accused of containing anti-war and anti-administration messages.

- CD

LYDIA ADAMS

Mi'kmaq Honour Song

The *Mi'kmaq Honour Song* is a contemporary choral piece that emulates a nature landscape. A cloud of sound, animal noises, and wind gusts accompany an aboriginal chant in the male voices. This chant is in honour of the Creator. The Mi'kmaq people hail from Nova Scotia, as does Lydia Adams, composer of this popular choral selection. She conducts the Elmer Iseler Singers and the Amadeus Choir of Toronto.

- CD

PETER BJERRING

A Canadian Rhapsody

Peter Bjerring's *A Canadian Rhapsody* is a rollicking medley of Canadian folk songs from coast to coast. *Vive la Canadienne* (Long live the Canadian girl) hails from Quebec, where it was a popular national song before *O Canada* emerged. *Un Canadien Errant* (The Lost Canadian) was written by Antoine Gérin-Lajoie in 1842 to describe the exile of rebels in the Upper/Lower Canada conflicts of 1837-8. This tune became popular across Canada, and was selected by the Acadians as their national song. *When the Ice Worms Nest Again* is a jolly tune first sung by trappers and miners in the Canadian north during the Klondike gold rush of 1898. The *Salish Song of Longing* originates from the Salish tribe of southern British Columbia. It is a haunting melody with deep pathos and yearning. *She's like the Swallow* is a well-known Newfoundland love song in the Dorian mode. *En roulant ma boule* (While rolling on my ball) was sung by voyageurs and courier-de-bois as they paddled the Canadian rivers.

- CD

Biographies

Caron Daley maintains an active career as a conductor, music educator and soprano. She is currently on the faculty at St. Michael's Choir School where she directs the Junior Choir program. A native of Halifax, Caron lived in North Carolina from 2003-2007, where she was Director of Music at Salem Academy, Voice Instructor at Salem College, and Chorusmaster for the Tar River Philharmonic Orchestra and Chorus. Recent conducting highlights include the National Youth Choir of Canada, Massachusetts All-State Women's Choir, Greensboro Opera, Maritime Concert Opera, and the College Light Opera Company.

After completing a Bachelor of Music in Education and an Artist Diploma in Vocal Performance at the University of Western Ontario, Caron received a Master of Music in Choral Conducting and a Master of Arts in Vocal Pedagogy from the Ohio State University. She is currently pursuing her DMA in Choral Conducting at the University of Toronto and her Dalcroze Certification at the New York Dalcroze School.

Eunseong Cho began her undergraduate studies in organ music at Yonsei University, Seoul, Korea, as a full scholarship student. In the following year, she immigrated to Canada with her family and continued her studies at the University of British Columbia with Patrick Wedd in organ and Caroll Jutte in piano. After transferring to Toronto, she completed her studies under the tutelage of John Tuttle, graduating with honours. She also studied with Colin Tilney, and was a harpsichordist for the University of Toronto's Early Music Ensemble during her undergraduate years.

Eunseong won a second prize in a RCCO Competition; she was a recipient of the P.S. Skinner Prize and W. E. Fairclough Scholarship. Over the years, she has performed in numerous recitals and many concerts with professional singers in Toronto, as well as Montreal, Vancouver, New York and Korea.

She serves as an organist at The Light Korean Presbyterian Church, and accompanist for the Korean Canadian Choir. Currently, she is pursuing a Master of Music degree in organ performance at the University of Toronto.

University of Toronto Master Chorale

SOPRANO

Gala Castanos
Rainbow Chan
Viola Chehlarova
Shifra Cooper
Margaret Darwin
Sasha Drozzina
Anastassia Grankina
Lily Kang
Jaeyon Kang
Grace Kim
Patricia Nesci
Janet Sit
Katelyn Syri
Shelley Zhang

ALTO

Emily Bruch
Tiana Feng
Debbie Hong
Jeehyun Kim
Yoo-Jin Kim
Sabina Kim
Crystal Law
UnJee Lee
Tammy Leung
Sara Tavanaie
Kimberly Windsor
Mandy Woo
Cecilia Yang
Ani Shirvanian
Saeha Youn

TENOR

Kirk-Hai Chau
On Jung
James Kalisz
Somang Nam
Leo Park
Seth Turner
Gavin Yee
Tae Won Yi

BASS

Chanjoo Ahn
Kyung Ho Baek
Herman Chow
Michael Connolly
Rosano Coutinho
Jae Hyun Hwang
Jin Gi Kim
Giovanni Latino
Dong Jin Lee
Hunnam Lee
Seung Bae Lee
Aylmer Menezes
Trevor Penoyer-Kulin
Jason Seo

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